

Hommage
C. M. Von Eleber.

GRAND & BRILLIANT

Variations

for the

H A R P

on the last Waltz by the Celebrated Author, preceded

BY AN

INTRODUCTION & CODA,

Composed & Dedicated

TO

Miss Alicia Windsor,

(OF BATH)

by

N. C. BOCHSA,

Director of the Music at the King's Theatre.

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INTRODUZIONE.

ALLEGRO

INTRODUZIONE.

ALLEGRO

ff risoluto delicato pp f f delicato dimm

ff f ff

leggiere Andante con moto

f pesante ff pp pp con molto esp; rf >

pp agi-ta-to sempre accellerando e

cres rf > rf f f f f f f f f f f

Piu Allegro

f con energia f f f

8va loco ff ben pesante ritardando lento

f f f f f f f f f f f f f f f f

Allegro *p* *f* *f* *f* *f*

ritard *Andante* *ppp* *con molto espressivo* *smorzando* *ppp*

riten: *fix F#* *rf* *(D#)* *rf* *con dolore* *long silence* *piu lento* *riten:* *long silence* *rf*

sostenuto *cres* *ff₁* *Allegretto con fuoco e agitazione* *ri--*

tar... dan... do *f* *rf* *dolce* *Andante Affettuoso* *rf*

First system of musical notation. The right hand (treble clef) plays a melodic line with many accents and slurs. The left hand (bass clef) plays a simple accompaniment. The key signature has two flats (B-flat and E-flat). The tempo/mood is indicated as *con molto sentimento, e ben sostenuto*. The dynamic is *p* (piano). The system ends with a *cres* (crescendo) marking.

Second system of musical notation. The right hand continues the melodic line. The left hand has some chords. The dynamic is *dimin* (diminuendo). The system ends with a *riten:* (ritardando) marking. The right hand is marked *Left Hand* and *rf* (ritardando).

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a simple accompaniment. The system ends with a *cres* (crescendo) marking. The right hand is marked *cel* (cello) and *le* (le).

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a simple accompaniment. The system ends with a *ff* (fortissimo) marking. The right hand is marked *ova* (ova) and *veloce* (veloce).

Fifth system of musical notation. The right hand has a melodic line with slurs. The left hand has a simple accompaniment. The system ends with a *pp* (pianissimo) marking. The right hand is marked *ova* (ova) and *delicat:* (delicately). The left hand is marked *lento* (lento) and *0* (zero).

THEMA

Pesante

f

Andante non troppo, ben sostenuto e con molto espress:

ritard:

p *con sentimento e dolore*

tar... dan... do. a tempo.

rf *pp* *riten-----* *Con affetto* *rf*

dim *riten-----* *ritard* *Segue*

Amabile

pp *a poco più mosso*

I.

pp

cres *ritard* *rf*
f
cres *f* *ova* *con espress* *p*
f *p*
f *cres* *f* *p* *ova*
f *rf* *f* *p*
Con espress: dolcissimo
pp 0 0 0 0 0 0 0 0
ova *dim*
ova *cres* *dim* *p* *ritard* *pp* *Segue*
pp

Weber's last Waltz. (HARP) *Bochsa.*

pp

8^{va}
dim
Segue

Piu lento, con anima e espressione.

VAR: 3.
dolce
f
p
riten:
elegante

agitato
rf
ff
pp
dim
ritard

ben pesante
f
rf
f
p
ritard

f
dim: con espress:
ritard

ritenuto il tempo, con molto eleganza.

dolce

ritard

a gi-ta-to

con gusto

cres ac-celle-ran-do ritard

elegante riten

piu lento con gusto

ritard

Segue

Piu anima sempre legato

VAR: 4.

p

il basso sempre ben marcato

rf

cres

rf

8va

f

rf

8va

rf

8va

rf

8va

rf

3 2

rf *rf* *rf* *gva*

f *loco* *f* *f* *f* *f*

rf *f*

rf *rf* *rf* *gva*

f *f* *f* *f* *f* *f*

loco *pp* *pp staccato più mosso.*

f *pp* *gva*

ppp ben leggiermente

loco *gva* *F#* *riten.* *Segue*

riten

con gusto

f p f p f p

con espress ben marcato

f p f p f p

cres...

cres...

rf p ritard...

con gusto

rf

dim

8va

loco

riten

dimin f

f

pp

8va

loco

Piu mosso quasi Allegretto

rf

dim ritard

Segue

Brillante e Animato

ff

ff

VAR: 5.

VAR: 6.

Musical score for Weber's Last Waltz, (HARP) Borcha, page 11. The score consists of six systems of piano and harp parts. The piano part is in G major (one sharp) and 3/4 time. The harp part is in G major and 3/4 time. The score includes various dynamics (ff, f, p, pp, ppp, cresc), articulation (accents, slurs), and performance instructions (gva, loco, deciso con energia, Segue).

System 1: Piano part features rapid sixteenth-note passages with accents. Harp part provides a steady accompaniment.

System 2: Piano part continues with rapid sixteenth-note passages. Harp part features a series of chords.

System 3: Piano part features a series of chords. Harp part features a series of chords. Dynamics include *ppp* and *f*.

System 4: Piano part features a series of chords. Harp part features a series of chords. Dynamics include *f*, *ff*, *pp*, and *p*. Performance instructions include *gva*, *loco*, *L.H.*, and *R*.

System 5: Piano part features a series of chords. Harp part features a series of chords. Dynamics include *f* and *ff*. Performance instruction includes *deciso con energia*.

System 6: Piano part features a series of chords. Harp part features a series of chords. Dynamics include *f* and *semp: ff*. Performance instruction includes *Segue.*

FINALE.

Moderato

VAR:

7.

pp *riten* *a tempo, ritard* *sostenuto* *con gusto* *a tempo*
pp *ritard* *riten* *con forza* *ff* *f* *Veloce* *pp*
a poco più mosso, con sentimento *con espress*
p *cres* *pp* *cres*
> ritard *a tempo* *cres*
dim
ri- tar- dan- do *più mosso (G^b)* *f*
pp *con espress: diminuendo* *f*
sempre *ac*
f *f* *f*

cel... le... ran... do

pp *cres* *f*

riten *a tempo* *con espress*

f *pp* *f*

con espress

animato *cres* *f* *8^{va}*

ff *veloce e leggieramente*

1 + 1 2 3 + 1 + 1 2 3 + 1

ri... tar... dan... do *piu lento*

pp *pp*

6388.

15

marcato *f* *f* *p* *piu. Allegro* *pp*

leggiere: *f*

8va *f* *f* *f* *f* *f*

dim *p* *cres* *f* *ff*

ff piu Vivace *stacc: fortissimo*

8va *8va*

f *f* *f* *f* *f* *ff* *ff* *ff* *ff* *FINE*

A CATALOGUE OF HARP SOLOS.

N.B.—The letters before the names denote the degree of difficulty; a, stands for difficult; b, moderately difficult; c, easy; d, very easy.

ALVARS, PARISH.	
a Fantasia, dedicated to Thalberg	5 0
b Introduction and variations on a favourite Air of Bellini	4 0
b Marche favorite du Sultan	3 6
c Twelve favourite airs	3 0

APTOMMAS.	
WELSH MELODIES:	
1. The rising of the sun	3 6
2. Of noble race was Shenkin	3 6
3. Ap Shenkin	3 6
4. Poor Mary Anne	3 6
5. Love's fascination	3 6
6. Sweet Richard	3 6
b Aptommas's polka	3 0

BELLOTTA, F.	
b Galop brillant	3 6
b Il trovatore. Fantaisie sur l'opéra de Verdi	3 6

BOCHSA, N. C.	
LE MÉNÉSTREL ITALIEN. Dix Morceaux, courts et brillants:	
1. Di Pescatore and Ama tua madre (Lucrezia)	3 6
2. O divina Agnese (Beatrice di Tenda)	3 6
3. Com'è bello (Lucrezia Borgia)	3 6
4. Meco & Voga voga luna (La Straniera)	3 6
5. March & Pas redoublé (Saffo)	3 6
6. Voga, voga, & Sogno talor (Parisina)	3 6
7. Vieni ah! vieni (Cavatine-Mazurka de Pacini)	3 6
8. Ah! tusei (Parisina)	3 6
9. Quanto è bello (L'elisire d'amore)	3 6
10. Io l'udia (Torquato Tasso)	3 6

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2. The bridal ring	3 6
3. The Prince of Wales' march	3 6
4. March in the old Irish style	3 6
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6. The wild white rose	3 6
7. Rondo à la villageoise	3 6
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9. Le moulinet	3 6
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b Amor! possente nome. Petite fantasia	3 0
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3. Bardic relics, No. 1. Sweet Richard	3 0
4. Bardic relics, No. 2. Nos galan	3 0
5. Bardic relics, No. 3. Llandoverly and Serch hudol	3 0
6. Bardic relics, No. 4. Of noble race was Shenkin	3 0
7. Beauties of Irish melody. Savourneen deelish and Kate Kearney	3 0
8. Bridal march	3 6
9. Chant des Croates (J. Blumenthal)	3 0
10. Don Pasquale. Fantasia	3 0
11. Gems of Irish melody, No. 1	3 0
12. Gems of Irish melody, No. 2	3 0
13. God save the Queen. Variations	3 0
14. Gondolier row. Variations	3 0
15. Grand American march	3 6
16. Il trovatore (The prison scene)	3 0
17. Kathleen Mavourneen and Dermot astore	3 0
18. L'elisire d'amore. Fantasia	3 0
19. La gitana. The new cachucha	3 6
20. Les noces. Fantasia, introducing Danish air	3 0
21. Relics of Wales (Three Welsh airs)	3 0
22. Rousseau's dream. Capriccio	3 0
23. The bloom is on the rye (Bishop)	3 0
24. The light of other days (Balfie)	3 0
25. The old house at home (Loder)	3 0
26. Victoria march (introducing "The brave old oak")	3 0

CHIPP, T. P.	
b I love but thee (T. Moore). Introduction and variations	3 0

DUSSEK, O. B.	
THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan	1 0
2. The rising of the lark	1 0
3. March of the men of Harlech	1 0
4. Lilla's a lady	1 0
5. Savourneen deelish	1 0
6. La rosa waltz	1 0

GODEFROID, FELIX.	
b Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
b Norma. Fantasia on Bellini's opera	4 0

HOLST, GUSTAVUS VON	
"ETRENNES AUX DAMES." Select airs, &c.:	
1. True love. German air	3 6
2. Le vaillant troubadour	3 6
3. The farewell of Raoul de Concy	3 6
4. Le départ du jeune Grec	3 6
5. Adolpheine. German air	3 6
6. German Waltzes	3 6
7. Ye banks and braes o' bonny Doon	3 6
8. What beauties does Flora disclose. Scotch air and a Quick march	3 6
9. Stanco di pascolar. Venetian air	3 6
10. Di piacer (La gazza ladra)	3 6

HUNT, W. B.	
c The blue bells of Scotland. Introduction and variations	3 0

LABARRE, THEODORE.	
b Non più mesta. Fantasia on Rossini's air	3 0
b The last rose of summer. Variations	0 6
b There is no home like my own. Variations	3 6

MEYER, F. C.	
b Auld Robin Gray. Divertimento	3 0
b Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0

OBERTHÜR, CHARLES.		
b Op. 25. Addio, mia vita, addio! Barcarolls.....	0 6	
a Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original.....	6 0	
b Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera.....	3 0	
b Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi.....	7 0	
b Op. 29. La mélancolie de F. Prume. Transcription.....	3 6	
b Op. 30. Una lagrima sulla tomba di Parish Alvars. Elégie.....	3 0	
b Op. 31. La belle Emmeline. Impromptu.....	3 6	
Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:		
1. La cascade.....	3 6	
2. La coquette.....	0 0	
3. La consolation.....	3 0	
Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:		
1. Adelaide.....	3 0	
2. The first violet.....	3 0	
3. Zuleika.....	3 0	
4. Cooling zephyrs.....	3 0	
5. The huntsman, soldier, and sailor.....	3 6	
6. A ride I once was taking (Trab, trab).....	3 0	
7. My harp now lies broken (Maid of Judah).....	3 0	
8. My heart's on the Rhine.....	3 0	
9. From the Alp the horn resounding.....	3 6	
10. With sword at rest (The standard bearer) Lindpain'ner.....	3 0	
11. When the swallows fly towards home (Agathe).....	3 0	
12. Oh! wert thou mine for ever.....	3 0	
Op. 89. "HOMMAGE A SCHUBERT." Trois mélodies:		
1. Ye flow'ers that to me she gave.....	1 6	
2. Praise of tears.....	2 6	
3. Norman's Gesang.....	1 6	
Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:		
1. Streamlet cease.....	3 0	
2. Forth I roam.....	3 0	
3. If o'er the boundless sky.....	3 0	
Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:		
1. Bâle.....	3 6	
2. Zurich.....	3 6	
3. St. Gallis.....	3 6	
Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:		
1. Grace.....	3 6	
2. La fontaine.....	3 0	
3. Si oiseau j'étais.....	3 0	
Op. 106. Three characteristic melodies:		
1. Wenn ich ein Vöglein wär.....	3 0	
2. Lisple Laute, lisple linde.....	3 0	
3. Virgo Maria (O Sanctissima).....	3 0	
Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:		
1. Repose.....	3 0	
2. Sorrow and relief.....	3 6	
3. Cradle song.....	3 6	
Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs).....		6 0
Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer.....		3 6
Op. 121. Trois morceaux caractéristiques:		
1. La gitana.....	3 0	
2. Mélodie mazurque.....	3 0	
3. La gazelle.....	3 0	
Op. 127. Sacred melodies:		
1. Martin Luther's hymn.....	3 6	
2. Old hundredth psalm.....	3 6	
3. Before Jehovah's awful throne.....	3 6	
4. Airs from "The creation" (Haydn).....	4 0	
5. Vital spark of heavenly flame.....	0 6	
6. Agnus Dei (Mozart).....	3 6	
Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):		
1. Nobles seigneurs. Cavatine du page.....	3 0	
2. A ce mot tout s'anime. Air de Marguerite.....	3 0	

OBERTHÜR, CHARLES—continued	
b Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	3 0
2. She was a creature strange as fair	3 0
3. 'Tis sweet when in the glowing west	3 0
b Op. 132. Nereides. Sketch	3 0
b Op. 142. L'invitation del gondoliere. Sketch	0 6
b Op. 144. Il trovatore. Fantasia on Verdi's opera	4 0
b Op. 146. La traviata. Souvenir de l'opéra de Verdi	3 0
Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed	
1. Ah! che la morte	Trovatore
2. Il balen del suo sorriso	Trovatore
3. Si la stanchezza	Trovatore
4. Stride la vampa	Trovatore
5. La mia letizia	I Lombardi
6. La donna è mobile	Rigoletto
7. Parigi, o cara	Traviata
8. Ah, fors'è lui	Traviata
9. Di Provenza il mar	Traviata
10. Libiamo (Brindisi)	Traviata
11. Ernani involami	Ernani
12. Va pensiero	Nabucco

Op. 158. "SEASIDE RAMBLES." Four musical sketches:	
1. Sea nymphs	0 0
2. Murmuring waves	0 0
3. My bark glides through the silver wave	3 0
4. Water sprites	3 0
b Op. 159. Andalusia. Bolero brillant	4 0
b Op. 166. The keel row. Fantasia	4 0
b Op. 167. Santa Lucia. Neapolitan air	4 0
b Op. 170. Un ballo in maschera. Fantaisie	4 0

Songs without words:	
1. Dans ces instants où l'âme pense	3 0
2. Ich denke dein, wenn durch den Hain der Nachtigallen	3 0
3. Eilende Wolken, Segler der Lüfte	3 0
4. Emeina	1 0
5. Seltige Tage	1 0
6. Nachgefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	3 0
9. L'air est doux, le ciel est beau	3 6
10. Ange aux yeux bleus	3 6
11. We rove among the roses	3 6
12. Au bord du Rhin	3 0
13. Au bord de la Lahn	0 6
14. Au bord de la Nahe	3 0
15. Au bord du Neckar	1 0
16. Auf leichtem Zweig	1 0
17. Ah! be not sad	3 0
18. Remind me not	1 0

"VOYAGE LYRIQUE." Twenty-four National Airs—each	
1. Norway	13. Romagna
2. Sweden	14. Naples
3. Denmark	15. Spain
4. Russia (God save the Emperor)	16. Portugal
5. Prussia	17. Switzerland
6. Prussia	18. France (La Marseillaise)
7. Poland	19. France (Les Girondins)
8. Saxony	20. Belgium
9. Bavaria	21. Holland
10. Austria (Haydn's hymn)	22. England (Rule Britannia)
11. Hungary	23. America (Hail Columbia)
12. Sardinia	24. England (God save the Queen)

STEIL, W. H.	
b My lodging is on the cold ground (variations)	1 0

STREATHER, WILLIAM.	
b Deh vieni alla finestra. Serenade from Don Juan	3 0
b Home, sweet home, of Thalberg, transcribed	5 0

TAILOR, GERHARD.	
a Com'è gentil (Don Pasquale). Transcription	0 6
a Fantasia on Irish melodies (The harp that once, Believe me I all, and Meeting of the waters)	3 0
a Two favourite Irish melodies (Coolin and The minstrel boy). Variations	3 0
a Rigoletto. Fantasia on Verdi's opera	5 0

THOMAS, JOHN.	
WELSH MELODIES. Transcribed:	
1. The ash grove	3 0
2. The bells of Aberdovey	3 0
3. Sweet melody, sweet Richard	3 0
4. The rising of the sun	3 0
5. The march of the men of Harlech	3 0
6. Riding over the mountain (original melody by J. Thomas)	3 0
7. The plain of Rhuddlan	3 0
8. Love's fascination	3 0
9. The rising of the lark	3 0
10. The camp (Of noble race was Shenkin)	3 0
11. Megan's daughter	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	3 0
13. Watching the wheat	3 0
14. New year's eve	3 0
15. David of the white rock, or The dying bard to his harp	3 0
16. Over the stones	3 0
17. The miller's daughter	3 0
18. Come to battle	3 0
19. All through the night	3 0
20. The blackbird	3 0
21. The dawn of day	3 0
22. Britain's lament	3 0
23. Black Sir Harry	3 0
24. The departure of the king	3 0
b La source. Caprice of J. Blumenthal, transcribed	4 0
b The harmonious blacksmith, of Händel, transcribed	1 6

WRIGHT, T. H.	
b Caledonian Fantasia, introducing favourite Scotch melodies	4 0
b Com'è gentil (Don Pasquale). Fantasia	3 0
b Deh calma oh ciel (Otello). Transcription	3 6
b Fra poco a me ricovero (Lucia). Arrangement	3 0